

FEDERAL HARMONY;

CONTAINING,

IN A FAMILLIAR MANNER.

THE RUDIMENTS OF PSALMODY,

TOGETHER WITH A

COLLECTION OF CHURCH MUSIC;

(Most of which are entirely, new.)

By ASAHEL BENHAM.

THE THIRD EDITION.

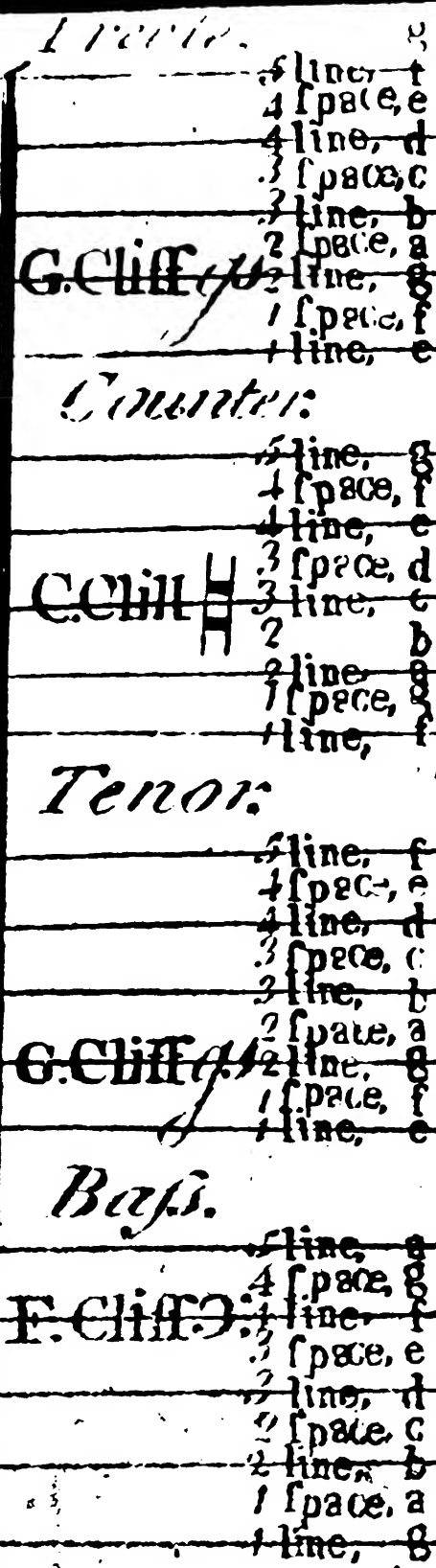
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THE Publisher cheerfully presents the following Collection of Music, (without either Gloss or Comment) to the inspection of the Public; if it meets with their approbation, his most sanguine Wishes are answered; If not, the Consequence is obvious.

I N D E X

| <i>Tunes Names,</i> | <i>Pages.</i> | <i>Tunes Names,</i> | <i>Pages.</i> | <i>Tunes Names,</i> | <i>Pages.</i> |
|---------------------|---------------|---------------------|---------------|------------------------|---------------|
| A TTENTION, | 32 | Felicity, | 24 | Symphony, | 27 |
| Admonition, | 16 | Fairfield, | 21 | Saints Repose, | 36 |
| Adoration, | 37 | Friendship, | 55 | Sounding Joy, | 24 |
| All Saints, | 54 | Grave, | 25 | Silver Spring, | 18 |
| Amanda, | 18 | Huntington, | 30 | Standish, | 29 |
| Aylesbury, | 29 | Joyful Sound, | 24 | Trumbul, | 38 |
| Albany, | 35 | Laneborough, | 41 | Trumpet, | 19 |
| Babylon, | 39 | Montgomery, | 26 | Victory, | 23 |
| Bedford, | 28 | Mear, | 21 | Wethersfield, | 20 |
| Complaint, | 22 | Mortality, | 52 | Waterford, | 42 |
| Crucifixion, | 53 | Ocean, | 51 | Wells, | 35 |
| Canton, | 31 | Old Hundred, | 34 | Wallingsford, | 15 |
| Chamberland, | 23 | Pleasant Valley, | 40 | Anthems | |
| Colehill, | 28 | Providence, | 17 | Hark you Mortals | 13 |
| Emmanuel, | 25 | Request, | 41 | My Friends, I am going | 56 |
| Expi, | 23 | Recovery, | 19 | | |
| Franklin, | 10 | Sympathy, | 53 | | |



SCALE of MUSIC

| | |
|---|-----|
| G | sol |
| F | faw |
| E | law |
| D | fol |
| C | faw |
| B | mi |
| A | law |
| G | fol |
| F | faw |
| E | law |
| D | fol |
| C | faw |
| B | mi |
| A | law |
| G | fol |
| F | faw |

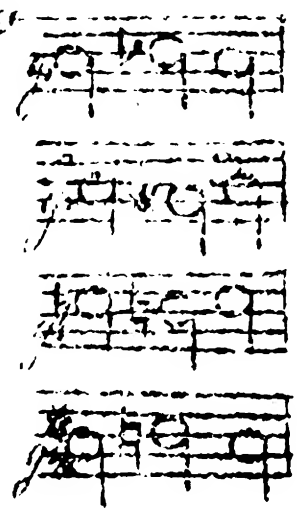
Explanation.
 The G cliff is placed on the second line in Treble, Counter and Tenor, which gives it the name of G.
 The C cliff when used is placed on the third line in Counter, and gives it the name C.
 The F cliff is placed on the fourth line in Bass and gives it the name F.
 The seven first letters of the alphabet are called the musical letters, they represent the lines and spaces where on music is written, and indicate so many distinct sounds, one above another, and are used in finding mi the master note, by beginning at the first line naming both lines and spaces by the letters upward.
 The scale shows how the four parts of music are connected.
 Observe that G the fourth space in Bass, second line in Tenor, and first space in Counter, unite in one G at the right hand, consequently they are one sound, and are an eighth above G the first line in Bass. G the second line in Treble and the fifth line in Counter are a unison and are a fifteenth above G the first line in Bass.
 When the G cliff is used in counter its connection with the other parts is the same as the Tenor.

Rules to find the Mi 7
 The natural place for mi is in B
 but if b be flat me is in E
 if B and E mi is in A
 if B, E and A, mi is in D
 if B, E, A and D, mi is in G
 if B, E, A, D and G, mi is in C
 if F be sharp, mi is in F
 if F and C, mi is in C
 if F, C and G, mi is in G
 if F, C, G, and D, mi is in D
 if F, C, G, D and A, mi is in A

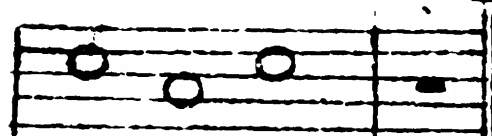
The order of singing syllables
 above mi are faw fol law faw fol
 law then mi
 below mi law fol faw law fol faw
 then mi again.

Example

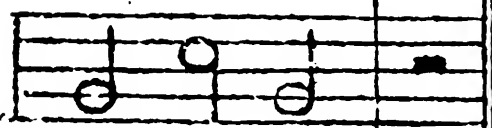
flat but the left of a note
 sinks it half a tone
 sharp at the left of a
 note raises it half a tone
 naturally at the left of a
 note before made flat or
 sharp restores it to its
 primitive sound



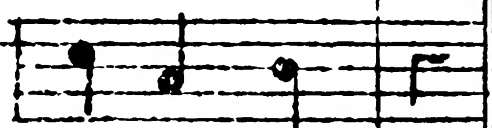
Semibreve



Minims



Crotchets



Quavers



Semiquavers

Demisemi
quavers

Notes are marks of sound
one semibreve is equal in
time to two minims, or four
crotchets, or eight quavers, or
sixteen semiquavers, or thirty
two demisemi-quavers.

Rests are marks of silence
of the same length in time as
the notes for which they stand.

Dot or
point

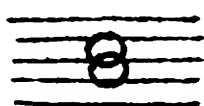
•

at the right hand of a note
makes it half as long again

Figure

3

shows that the three notes are to be sung in
the time of two of the same kind without.

Choosing
notes.

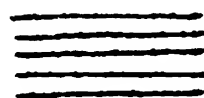
either may be sung, but not both by the
same voice.

Mark of
distinction

'

shows that such notes are to be sung
very distinct and imitative.

Stave



five lines with their spaces, where mu-
sic is written.

Ledger line



is added when notes ascend more than a
degree above, or descend more than a de-
gree below the stave.

Brace



shows how many parts are sung together

Slur



ties two or more notes together which
are sung to one syllable.

Single bar



divides the time into equal proportions.

Double bar

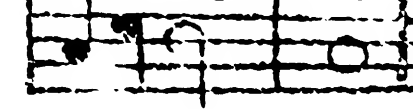
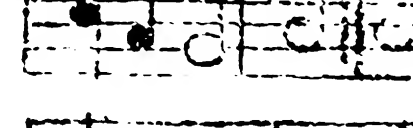
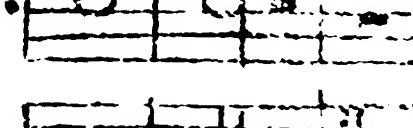
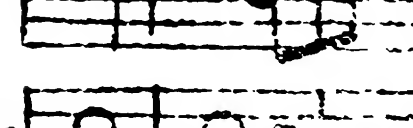
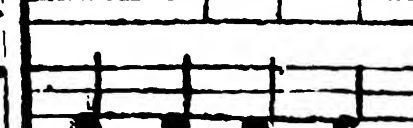
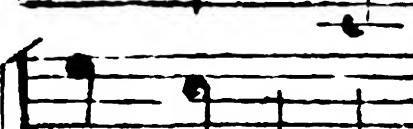
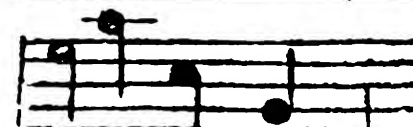
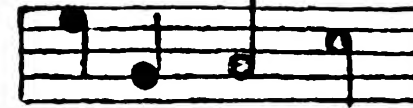
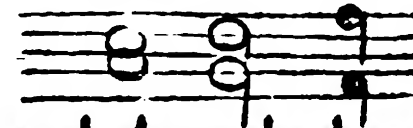


shows the end of a strain.

Close



shows the end of a tune.

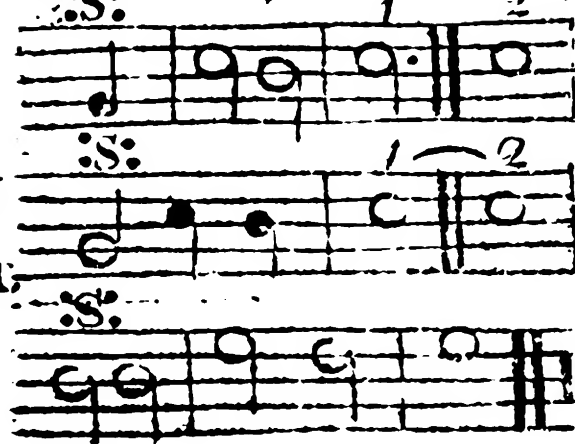


Characters.

Explanations.

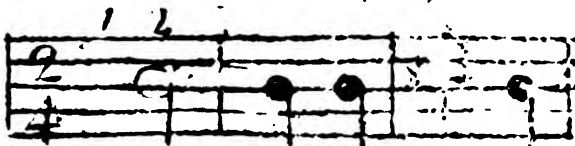
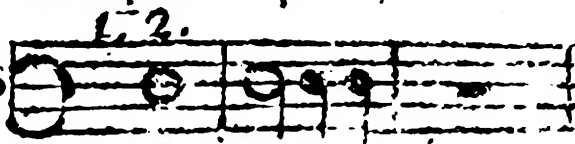
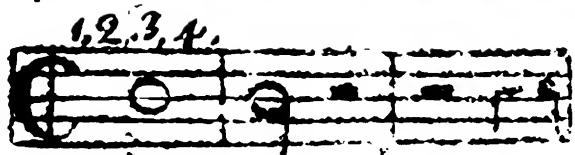
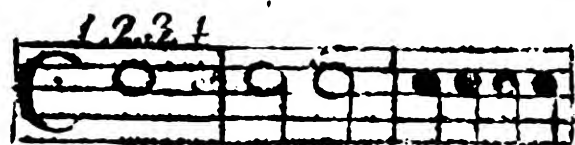
Examples. 9

- Repeat.** *S.* Shows that the music between it and the following double bar or close, is to be sung over again.
- Figures.** 1 2 Shows that the note, or notes, under figure 1 is to be sung before, and the note, or notes, under figure 2 when repeating; if flured together, all are to be sung when repeating.



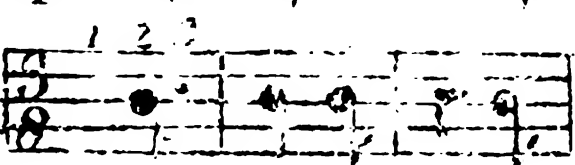
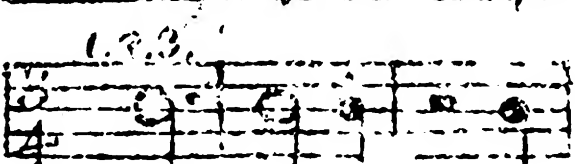
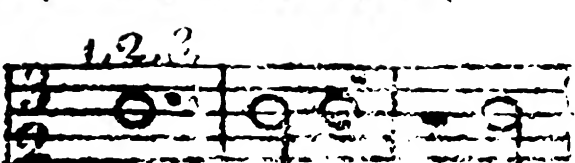
COMMON-TIME MOODS.

- First.** *C* contains one semibreve, or its quantity, between each single bar. and four beats, two down, and two up, four seconds of time.
- Second.** *C* contains one semibreve, and four beats, three seconds.
- Third.** *C* contains one semibreve and two beats, one down and one up, two seconds.
- Fourth.** *2/4* contains one minim and two beats, one second and an half.



TRIPLE TIME MOODS.

- First.** *3/2* contains one pointed semibreve, or its quantity between each single bar, and three beats, two down, and one up, three seconds of time.
- Second.** *3/4* contains one pointed minim, and three beats, two seconds.
- Third.** *3/8* contains one pointed crotchet, and three beats, one second and an half.



10 Characters.

Explanation.

Examples.

Keys.

COMPOUND MOODS.

First, $\frac{6}{4}$ Contains six crochets in each bar, and two beats one down and one up two seconds.

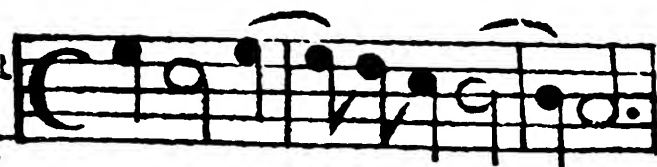


Second, $\frac{6}{8}$ Contains six quavers and two beats, one second and an half.

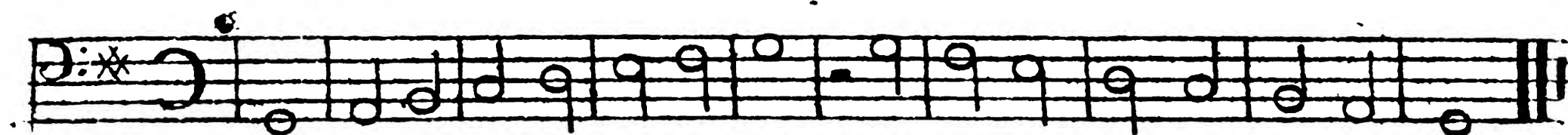
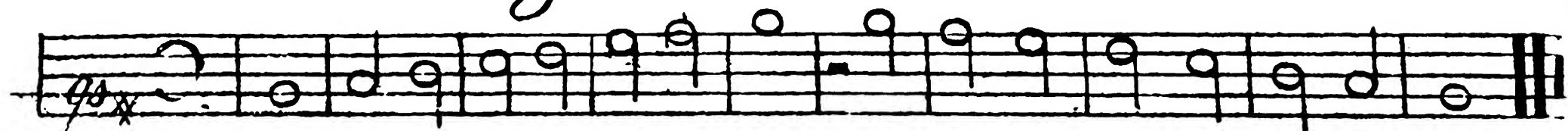


N.B. the hand falls at the beginning of a bar in all moods of time.

Notes of syncopation: are those that are driven through, or out of their proper order in the bar, which requires the hand to be put down, or up while sounding.



Eight Notes



There are two natural keys in music, C the sharp, or major key, and A the flat, or minor key. If the last note in the bass is the key note, which is the first above, or below mi, if above it is a sharp key, if below it is a flat key: or if the last note of the bass is fa, it is a sharp key, if la, it is a flat key.

Sharp Key.

Flat Key.

7 mi

7 fol

6 la

6 fa

5 fol

5 la

4 fa

4 fol

3 la

3 fa

2 fol

2 mi

Key fa

Key la

GENERAL DIRECTIONS FOR LEARNERS.

IT is requisite for all those who wish to make any tolerable proficiency in PsALMODY, first, to get a good understanding of its fundamental principles, contained in the Gamut. The learner may with propriety, at proper intervals, while attending to the rules, begin to cultivate his voice, by raising and falling the eight notes. He must observe, that between mi and fa, and law and fa, ascending, and between fa and mi, and fa and law, descending, are but half the distance as between the other notes. The mi, by many singers is improperly pronounced mee. It should be pronounced as with the short i; which is a medium between mi and my.

Sol ought to be pronounced sole: The other notes as they are spelled.*

The learner must endeavor to make his voice as clear, round, and smooth as possible; neither forcing the sound as though he had no passage through the nose † nor yet blowing the sound between the teeth with the mouth shut.

* Some I am sensible, have an objection to these directions; but I find by long experience, that, as singers contract a habit of making sounds when singing by note, much so they make those sounds when singing by words. Let any one pronounce la or fa, and they will articulate near the end of the tongue, and the sounds will be flat and insipid: But let them pronounce fa or law, and their articulation will be in the throat, where sounds ought to be made; to render them commanding and agreeable. It having a longer passage through the sounding organs, comes forth more like the soft melody of a flute.

† Most authors direct to avoid sounding through the nose, when in fact the nose is a necessary organ of sound.

Having committed the Gamut to memory, and become perfect in raising and falling the notes, the learner may proceed to practise upon some tune, which he is not to sing by words until he has completely learnt it by note. He must be careful to pronounce every word distinctly as possible ; for where the words, are not understood, the beauty of the music is in a great measure lost.

A grammatical pronunciation is highly necessary and beautiful.

Vowels, which are silent in speaking are silent in singing, as e, in such words as often, soften, people. Almost all words ending in y, should be pronounced as if ending in e, as losfe, mighte, heavenle: But magnify, sanctify, certify, and some others are exceptions. The best and only rule for pronunciation in speaking or singing, is that which agrees with the strictest rules of Grammar.

A round, full pronunciation is most fashionable in speaking and is much the best in singing, as it tends to open and prepare the organs to render such sounds as are agreeable.

Accent is a certain emphasis of the voice upon particular notes or parts of a bar, and is a great embellishment to music when used with propriety : The first part of the bar is called the accented part in all moods of time.* In common time where the bar is divided into four parts, there

Many singers, indeed I may say many young teachers are so biggoted in favor of accenting the first and third crotchets in a bar of common time (without paying any regard to the word) that they entirely destroy the design of accenting, and make their singing go like a person with one leg shorter than the other. Some have even gone so far as to practise accenting the first and third parts of a bar of treble time when it is only divid-

may be a second accent on the fourth part. In any of the moods where the bars are sub-divided accents may with propriety be increased. This is undoubtedly the best general rule that can be given for accenting in music; because emphatical words and accented syllables generally fall on those parts of the bar, especially in Anthems, and such music as is set to particular words. However there may be instances where there ought not to be but one accent in a bar of common time. There may also be instances where there ought to be more than two accents in a bar of common or treble time; but this depends on the length of notes. There are instances likewise in which emphatical words and accented syllables fall on the unaccented part of the bar. The accent of music ought always to coincide with the accent of words, and not the words with the music. To accent a note which falls to an unemphatical word or an unaccented syllable, because it stands in the accented part of the the bar, is making the words conform to the music, which destroys the sense of the words and renders the music unpleasing.

Let fingers therefore, pay as much attention to the words, as an accurate reader would if reading them. In fine, to accent such notes as fall to accented syllables or emphatical words, let them fall on which part of the bar they may, is the best and most natural rule, and the highest perfection of accent.

The swell is a grace very ornamental to music, when well performed. It should be used by first striking a note with a soft voice, then gradually encreasing the sound until half the time is *ed into three parts which bring two accents together, and is as inconsistent in singing as in reading.*

expired; then decrease the sound in the same proportion until finished. Hence a semibreve admits of a more extensive swell than a minim; a minim than a crotchet; a crotchet more than a quaver, &c. which is perfectly consistent: For if quavers were to be sounded as full as semibreves ought to be, it would be more like coughing than singing. Though every note should have its swell; yet, in my opinion, no one should have two swells, but where there are two or more notes of the same syllable. Each should have its distinct swell, and that to encrease on every note, especially if the other parts are engaged or engaging.

There are several other graces which have a pleasing effect, when executed in a curious and delicate manner; but as they are entirely impracticable for learners, I pass their explanation. Indeed, whenever they are learnt by any given rule, they appear so stiff and unnatural, that they ornament music no more than affectation does a gentleman: Such turns and humours of the voice as are easy and perfectly natural, are ornamental: Art is a good assistant when it has nature for its guide; but when it takes the lead it runs away with all the music. The turning of thirds up or down, ought carefully to be avoided, as it makes discords where the Composer did not design to have any: For instance, suppose any number of the upper parts to stand an eighth from the bass, then turning a third up or down will produce a ninth or seventh; or if they stand a third, then it will produce a second or fourth. To sing in concert the high notes in all parts should be sounded soft and clear: but not faint. The low notes full and bold; but not harsh. The voices for bass should be grave and majestic; for the tenor steady and engaging; for the counter soft and captivating; and for the treble, transporting and angelic;

A solo should generally be sung soft, and peculiarly graceful. When the music fuges the strength of voice should increase on the engaged part or parts, while the others are falling in with spirit : In which case the pronounciation ought to be peculiarly distinct and emphatic. When words or music are repeated the sound should increase together with the emphasis.

The practice of singing soft will be much to the advantage of the learner ; as it gives him an opportunity of hearing and imitating his teacher ; and is the most ready way to cultivate his voice and make it melodious. A perfect understanding of the time is of so much importance, that without it, 'tis impossible to perform accurately especially in a concert : hence arises the necessity of a motion of the hand (called the beating of time) in order to give every particular note and rest their due measure. The two first moods of common time have four beats in each bar and may be beat in the following manner, viz. First strike the ends of the fingers on the thing beat upon ; secondly, bring down the heel of the hand : thirdly, raise the hand a little * and fourthly, raise it still higher, which completes the bar. The moods of treble time have three beats in each bar ; the motions to be as the three first in the first and second moods of common time. The third and fourth moods of common time, and the moods of compound time, have two beats in each bar, one down and the other up. Let it be observed that the hand is not to rest

* That the pupil may better distinguish the beats in the first and second moods of common time, It may be well in raising the hand for the third beat to carry it a little to the left, and for the fourth bring it back to the first position.

in any position while beating time but to be constantly In motion. Finally, to sum up every grace and ornament in one, is to be easy and unaffected in voice, manner and expression: Fall naturally into the air of the tune and sentiment of the words, let them be of what kind they may and to execute them feelingly, without affectation, grimace, or any apparent efforts, but such as are expressive of the truths we utter.

*A Psalm from Mr. BARLOWS Imitation of
the Psalms of David.
(FOR BABYLON.)*

Along the banks where Babels current
flows,
Our captive bands in deep despondence stray'd
While Zions fall in sad remembrance rose,
Her friends, her children mingled with the
dead.
The tuneless harp, that once with joy we
strung
When praise employ'd and mirth inspir'd
the lay,
In mournful silence on the willows hung;
And growing grief prolong'd the tedious day.
The barb'rous tyrants, to increase the woe,
With taunting smiles a song of Zion claim;

Bid sacred praise in strains melodious flow,
When they blaspheme the great Jehovah's
name.

But how in heathen chains and lands unknown
Shall Israel's sons a song of Zion raise?

O hapless Salem, Gods terrestrial throne,
Thou land of glory, sacred mount of praise.

If e'er my memory lose thy lovely name,
If my cold heart neglect my kindred race,

Let dire destruction seize this guilty frame;
My hand shall perish and my voice shall cease,

Yet shall the Lord, who hears when Zion calls
Overtake her foes with terror and dismay,

His arm avenge her desolated walls;

And raise her children to eternal day.

A HYMN FOR WALLINGSFORD.

O Praise ye the Lord
 Prepare a new song,
 And let all his Saints
 In full concert join;
 With Voices United
 The Anthem prolong,
 And shew forth his honor
 In music Divine.

2

Let praise to the God
 Who made us ascend,
 Let each grateful heart
 Exult in his king;
 For God whom we worship
 Our song; will attend,
 And view with complaice
 The offering we bring.

3

Be Joyful ye Saints
 Sustained, by his might
 And let your glad Song
 Awake with each morn;
 For they who obey him
 Are still his delight,
 His hand with salvation
 The Meek will adorn.

4

Then praise ye the Lord
 Prepare a new song,
 And let all his saints
 In full concert join;
 With voices united
 The Anthem prolong,
 And shew forth his honor
 In music divine.

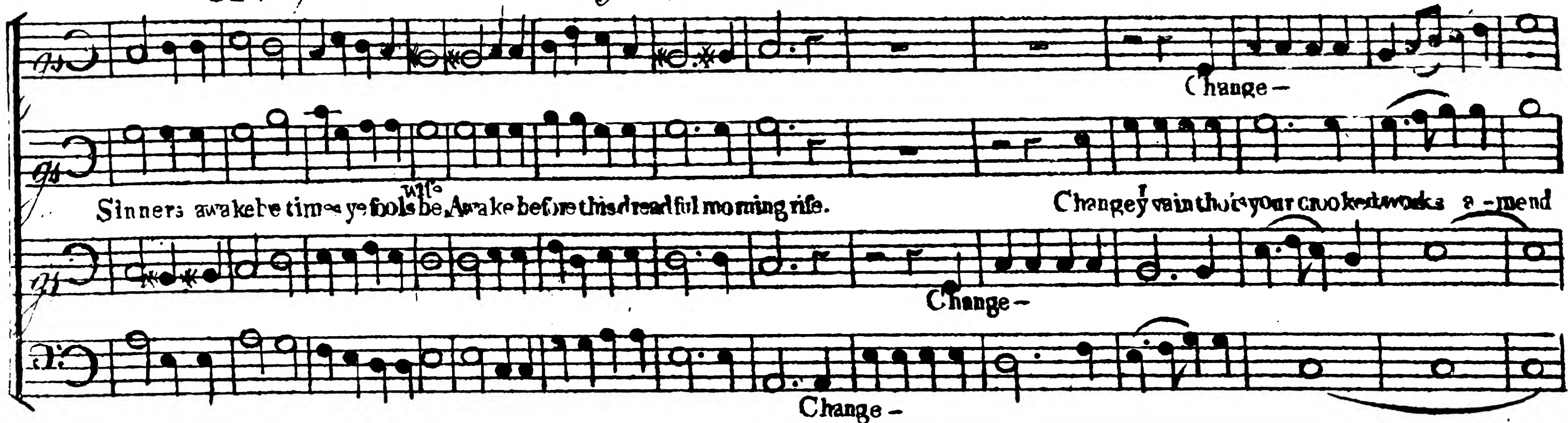
O praise ye the Lord Prepare your glad voice His praise in the great assembly to sing,

In our —

In our great creator let Israel re — — — joyce And children of zi — — — — on be gla — — — d in her king

In our — Let Israel rejoyce.

Out —



Change -

Sinners awake the time ye fools be ^{wise} Awake before this dreadful morning rise. Change y^e vain tho' your crooked works a - mend

Change -

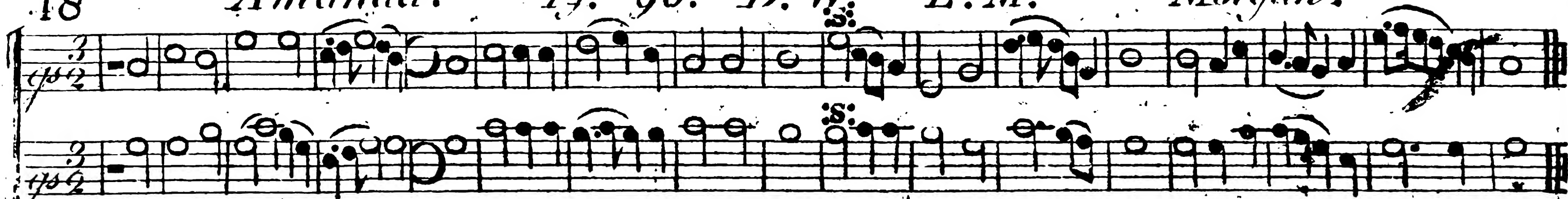
Change -



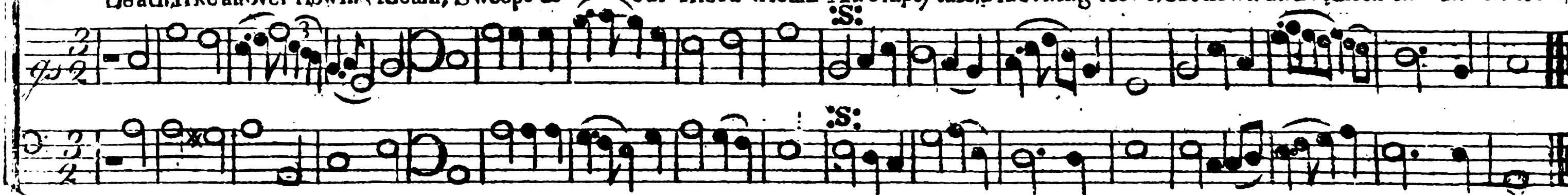
Fly to the Saviour make the judge your friend, Then join ye faints wake ev'ry cheerful passion; When Christ returns he comes for your salvation.

Deep in our hearts let us re-echo The deeper sorrows of our Lord Be-hold Be-hold the ri--sing Be-hold -

hol To over- bil - - lows roll To over- to-over overwhelm his ho-ly soul To over-



Death, like an over flowing stream, Sweeps us ^{away}; our life's a dream An empty tale; a morning flower, Cut down and wither'd in an hour.



Silver-Spring. Ps. 73.^d D. W. C. M.



Were I in heav'n without my God 'T would be no joy to me And while this earth is my a-bode, I long for none but thee



Recovery.

Pf. 118th

D. W. C. M.

Brownson.

19

Lord, thou hast heard thy servant cry, And rescue from the grave. Now shall he live: none can die. Now shall - If God resolve to save.

Trumpet.

Pf. 17th

D. W.

L. M.

Brownson.

My flesh shall flourish in the ground, Till the last trumpet's joyful sound; Then burst the chains with sweet surprise, and in my Saviors Image rise.

Ye tribes of a--dam join With heavn & earth & fers And offer notes divine, To your centers praise.

This system consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in common time and features a variety of note values including half notes, quarter notes, and eighth notes. The lyrics are written below the vocal staves.

Ye ho-ly throng

Ye ho-ly throng of an--gels bright In worlds of light begin the song.

Ye ho-ly throng-- In worlds

Ye ho-ly throng--

This system consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in common time and features a variety of note values including half notes, quarter notes, and eighth notes. The lyrics are written below the vocal staves. The system includes first and second endings, indicated by the numbers 1 and 2.

Fairfield.

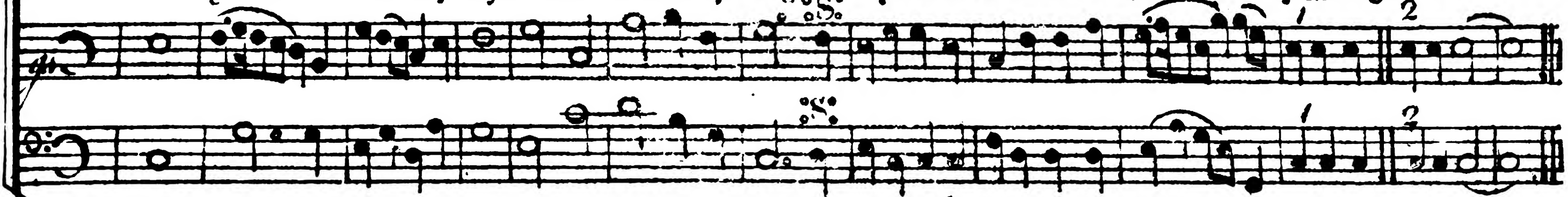
S.

C. M.

21



The glorious armies of sky. To the O. mighty king. Ye triumphant anthems consecrate And hallelujahs sing.



Mezz.

Pj. 96.

A. W.

C. M.



Sing to the Lord ye distant lands, Ye tribes of ev-ry tongue His new discovered grace demands A new and nobler song.



The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a 3/2 time signature. The second staff is a piano accompaniment line with a bass clef and a 3/2 time signature. The third and fourth staves are also piano accompaniment lines, with the third staff having a treble clef and the fourth staff having a bass clef. The lyrics are written below the third staff.

O were I like a featherdove, And Innocence had wings; I'd fly, and

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a 3/2 time signature. The second staff is a piano accompaniment line with a bass clef and a 3/2 time signature. The third and fourth staves are also piano accompaniment lines, with the third staff having a treble clef and the fourth staff having a bass clef. The lyrics are written below the third staff.

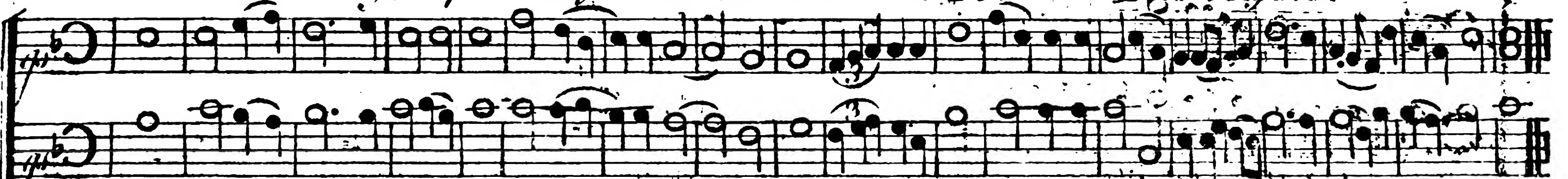
take a long remove, From all these restless things. From all these restless things.



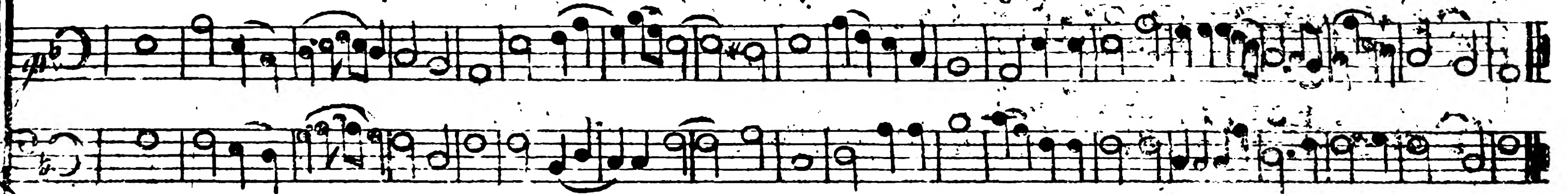
The Lord, the sov'reign King, Hath fix'd his throne on high; O'er all the hea-ven-ly worlds he rules, And all beneath the sky.



Victory. 76th Hymn. D. W. C. M. Byrdson.



Ho - san - nah to the prince of light Who cloth'd himself in clay Enter'd the Iron gates of death, And tore the bars away, and tore —



Sounding-Joy. Ps. 95.th D. W. S. M. Morgan.

Jehovah

Comfoud his praise abroad Hymns of glory sing. *Jehovah* is the sov reign God the universal king the universal king

Jehovah

Jehovah

Joyful-Sound. Ps. 47.th D. W. C. M.

Attend him -

Je sus our God as-cend on high His heav'nly guards around *Attend him* rising thro' the sky With trumpets joyful sound with trumpets &c

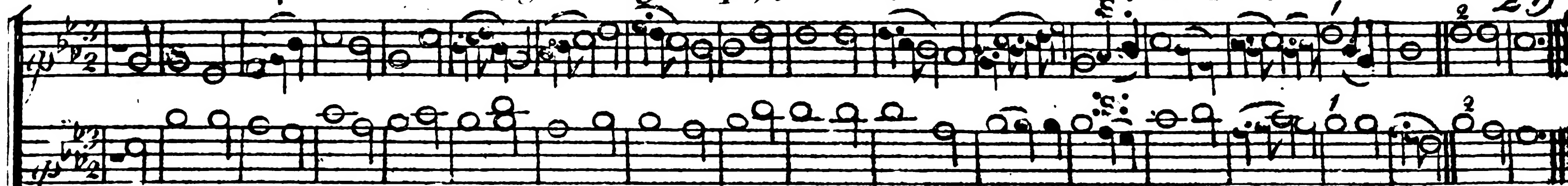
Attend him -

Attend him

Grave or 29.th Pf. 40.th D. W.

L. M.

25



There the darke and dismal shade, Shall clasp their naked bodies round That flesh so di-li-cately fed, Lies cold and moulders in the ground.

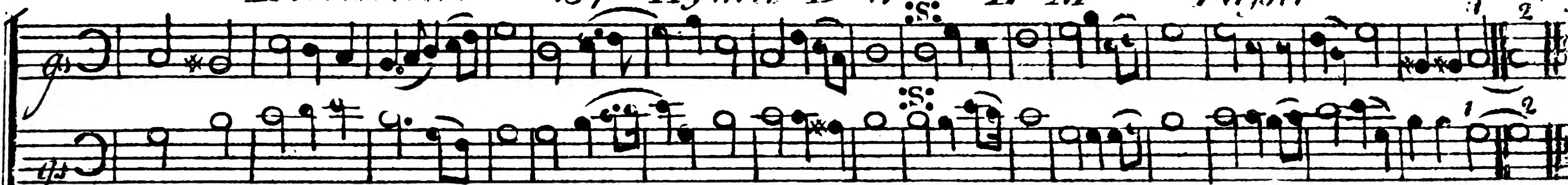


Emanuel

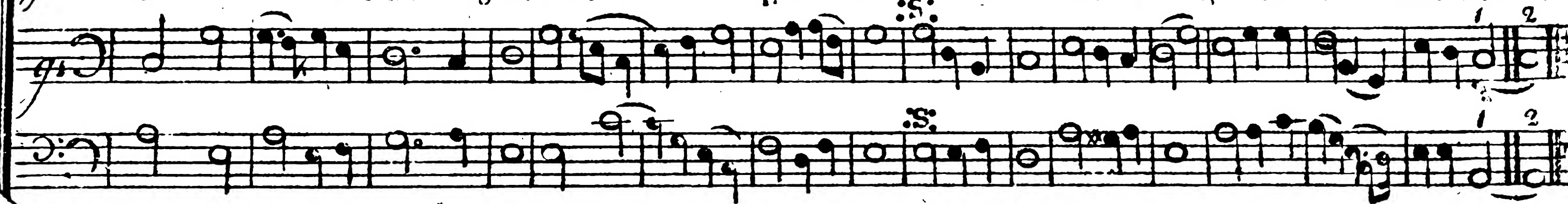
137.th Hymn D. W.

L. M.

Fugue



He dies, the heav'ns in mourning flood He ri- - - ses and appears a God Behold the Lord ascends on high No more to bleed no more to die



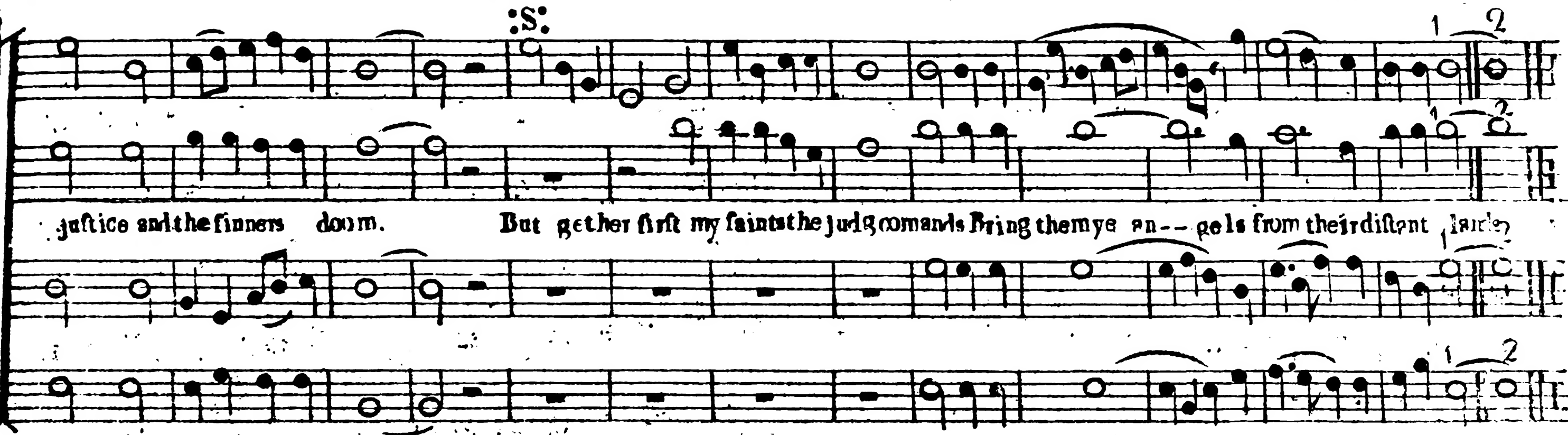
Early my God richly do I love thy face My thirsty spirit faints away - - - y without thy dear mercies So pilgrims on the scorching

and beneath a burning sky Long for a cooling fountain Long for a cooling stream at hand, long for a cooling fountain at hand & they must drink of it.

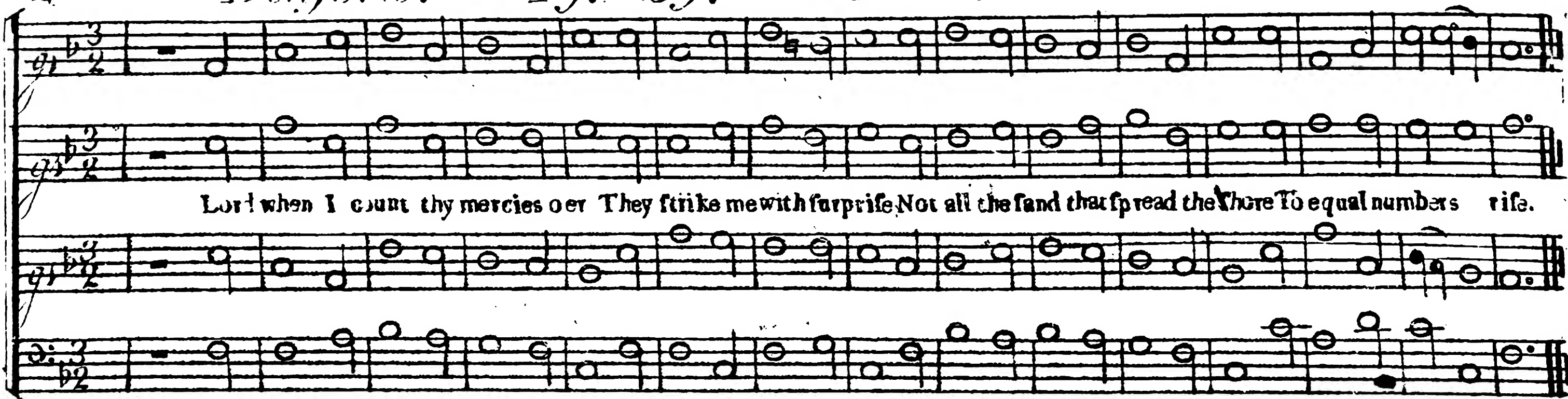
Symphony. Ps. 50.th D.W. P.M Morgan. 27



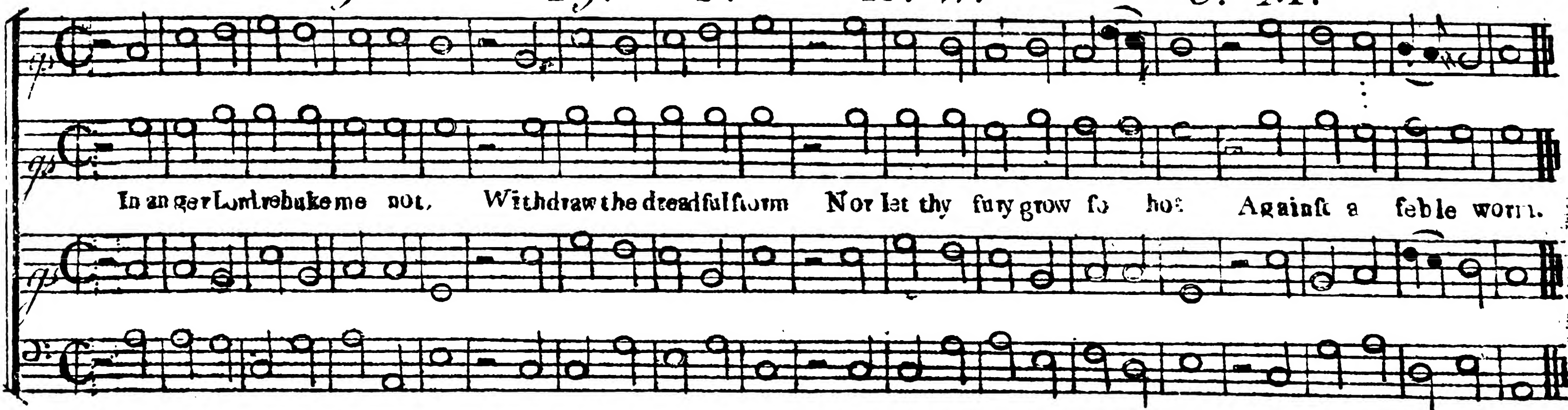
Behold the judge descends his garments are rich Tempes & fire attend him down the sky Heaven earth & hell draw near let all things ^{come} To hear his



justice and the sinners down. But gather first my saints the judge commands Bring them ye an- - gels from their distant lands



Lor! when I count thy mercies oer They strike me with surprise Not all the sand that spread the shore To equal numbers rise.



In anger Lord rebuke me not, Withdraw the dreadful storm Nor let thy fury grow so hot Against a feeble worm.



Lord, in the morning, thou shalt hear my voice ascending high. To thee will I di- - rect my prayr. To thee lift up my eye.



Aylesbury. , Ps. 23^d D. W. S. M.



The Lord, my shepherd is, I shall be well supplyd; Since he is mine, and I am his, What can I want be - side,



But

Lord, what a thoughtless wretch was I to mourn & murmur & repine, To see the wicked placed on high, In pride & robes of a more fine!

But oh —

But oh —

oh —

But

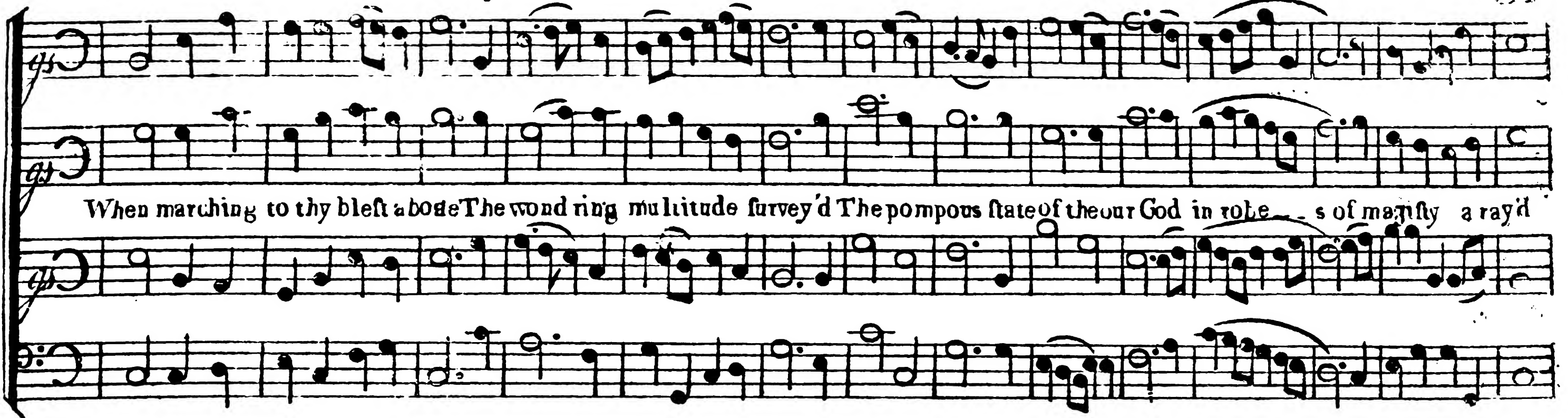
But oh their end, their dreadful end Thy sanctuary taught me so: On slippery rocks I see them stand, And fiery billows roar — — — — — below.

But

But

Canton. Ps. 68. B. & T. L. M. Swan

31



When marching to thy blest abode The wond'ring multitude survey'd The pompous state of thee our God in role s of magnify a ray'd



loud Instruments between both troops a virgin train

Sweet singing levites led the van, Loud Instruments brought up the rear,

with voice and timbrel charmingly

Sweet singing

Sweet singing levites led y^e van Load Instruments brought up the rear between both troops a virgin train with voice timbrel
Charm'd ear

Sweet singing levites led y^e van

Sweet singing

Attention. Hymn. 63. D. W. C. M.

Ye living men come view y^e ground view y^e ground view y^e ground

Hark from y^e tombs a doleful sound my ears attend y^e cry

Ye living men come view y^e ground view y^e ground where you must shortly lie

Ye living men

view y^e ground

view y^e ground

Ye living men

view y^e ground view y^e ground

He call'd for darkness darkness came nature his summons knew Each lake and stream transform'd to bloody wandering fishes flew In put red

floods throughout the land the pest of frogs was breed, From noisome fens sent up to croak at pharaohs board and led. at
floods throughout the land the pest of frogs was breed, From noisome fens sent up to croak at pharaohs board and led. at

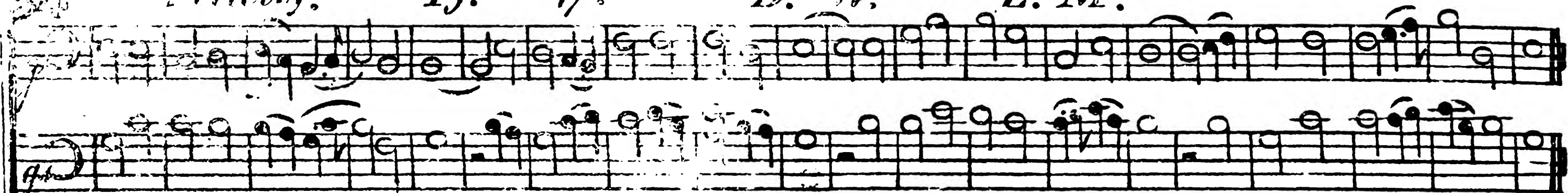
Felicity.

Ps.

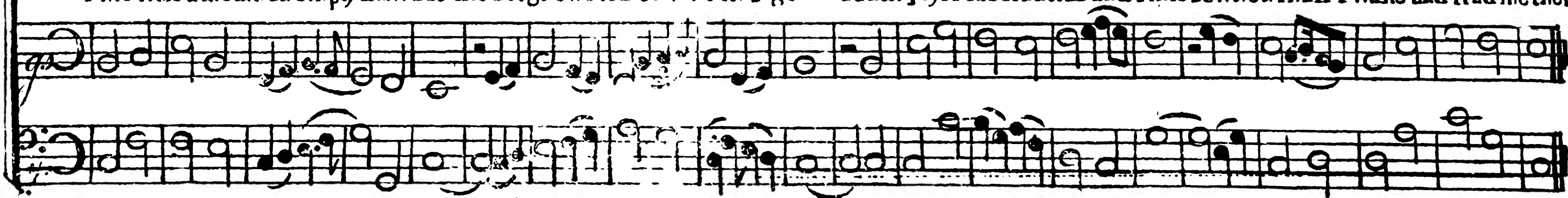
17th

D. W.

L. M.



This life's a dream an empty show but the bright world to which I go Hath joys substantial and sincere when shall I wake and find me there.



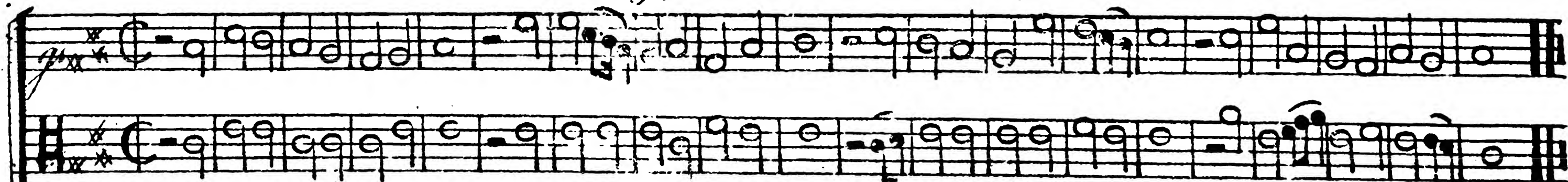
Old 100th

Ps.

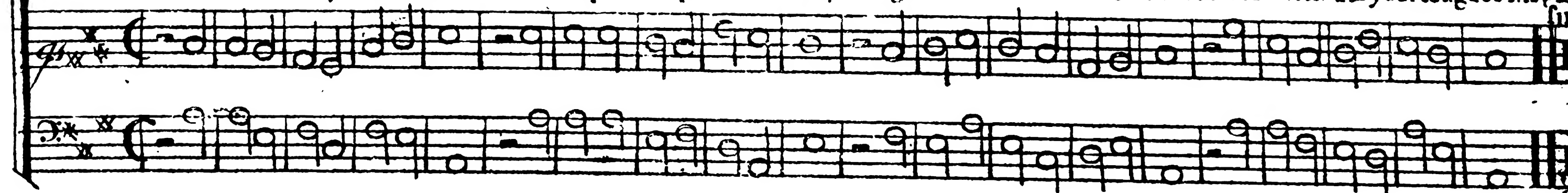
100th

D. W.

L. M.



Ye nations round ^eearth rejoice, Before ^eLord your sov'reign king. Serve him with cheerful heart & voice with all your tongues his ^{low}praise.



Albany. Ps. 19th. D. W. S. M. Edison.

35

Be-hold the morning sun begins his glorious way; His beams unroally nations run & life & light convey & life & light convey.

Wells. Ps. 19th D. W. L. M.

The heavens declare thy glory lord In evry farthy wisdom shines; But when our eyes behold thy word we read thy name in fairer line.

Then

Death is to us a sweet repose The bud was spread to shew ^erose The cage was broke to let us fly & live in our happy nest on high,

Then said I -

Then said I -

said -

let -


The said I to mount away & leave this clog of heav^y clay Let wings of time more swiftly fly That I may join in songs on high That

let -

let -



O God of my salva---tion hear My night---ly---groans my daily prayr. That still imploye my waft---ing



breath My soul de-clin---ing to the grave, Im-plores thy sov-reign pow'r to save, From dark de-spair and lasting death.



For ever bless--ed b-----e the Lord My saviour an-----d my shield.



He feeds his spirit



He sends —

he

He sends his spirit with his word & arms me for the field. he And arms me for the field.



sends —

he

he

Babylon. Pf. 137.th

P. M.

39.

A - long the banks where babel's current flow... Our captive bands in deep dependence while Zion's fall in sad re

The first system of musical notation consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The tempo is marked 'P. M.' (Piano Moderato) and the page number is 39.

membrance rose, Her friends her children mingled with the dead; her friends her children min - - - gled with the dead.

The second system of musical notation also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves. The system concludes with a double bar line.

My soul lies clea--ving to the dust Lord give me life di--vine

From vain desires

From vain desires & evry lust Turn

From vain desires, & evry lust, Turn off these eyes of mine. from vain desires & evry lust —

From vain desires and ev ry lust Turn off these eyes of mine.

every lust Turn off these eyes of mine. From vain desires and ev---ry lust, from vain desires —

off these eyes of mine. From vain desires and ev ry lust, from vain desires and ev-ry lust turn off these eyes of mine

Request. Ps. 90th D.W. 8. C.M.

M. Kyes.

41

Return O God of love return

Return O God of love return Earth is a tiresome place How long shall we thy children mourn Our absence from thy face

Return O God of love return

This musical score is for a hymn in common time (C.M.). It consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The melody is simple and repetitive, with a final cadence at the end of the fourth staff.

Lutesborough Hymn 110th D.W. S.M. Edson.

And must Lie mouldring Lie

And must this body die This mortal frame decay And must these active limbs of mine Lie mouldring in the clay

And must And must Lie Lie

This musical score is for a hymn in common time (C.M.). It consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The melody is simple and repetitive, with a final cadence at the end of the fourth staff.

How pleas'd and blest, was I, To hear the people cry, Come, let us seek our God to day; :S:

Yes

Yes with

Yes, with Yes, with

Yes, with cheerful zeal We haste to Zion's hill And there our vows, and honours pay.

Yes with

Yes, with We haste

Judgment Anthem.

Morgan.

43

Hark you mortals heary trumpet

Hark. hark.

Hark the arch angels voice proclaiming Thou old time shall be no

founding loud y mighty roar

See y purple banner flying roll

more his loud trumpet his loud trumpet!

Heary judgment chariot roll

roll

roll

Hearty sound of Christ victorious lo he brake through yonder cloud

Slow

Is that he who died on calvary that was pierced with the

midst ten thousand thou, thou, thou, faints and Angels see the crucified shine

Lively

Slow

45

Heartellus feraps you that wondred see he risest through^e air Hail him

Hail him O yes tis Iesus hallelujah hallelujah

Hail him

Very Lively

O yes tis Iesus .g. O

hallelujah

O come quick^{ly} O come quick^{ly} O come quick^{ly} O .

come quickly hallelujah come Lord, come.

O come quickly O

46 *Slow*

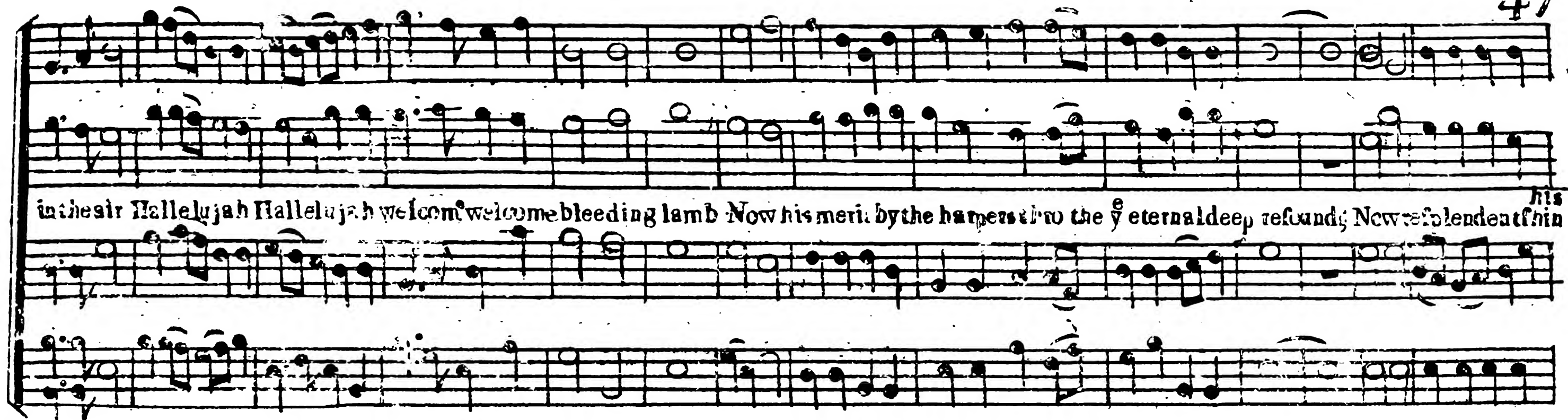
Soft

Happy happy mourners, happy mourners happy mourners Lo in clouds he comes he comes. All you nations
now determine every evil to destroy

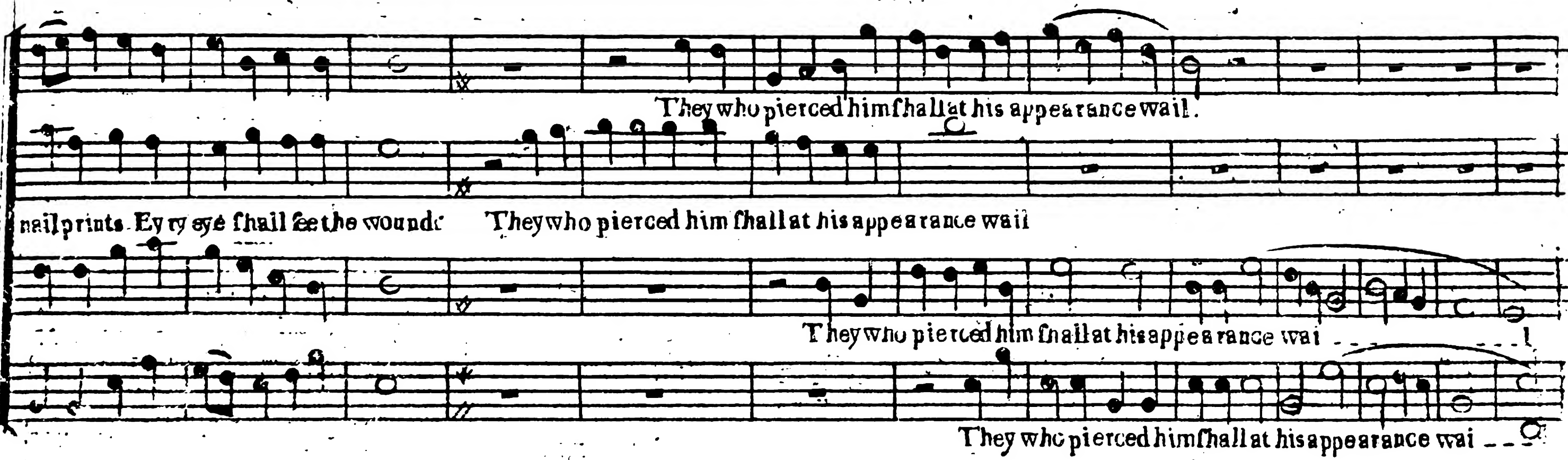
View him frailing

Loud

now shall sing him songs of everlasting joy. Now redemption long expected see in solemn pomp appear All his people once rejected now shall meet him



in the air Hallelujah Hallelujah welcome welcome bleeding lamb Now his merit by the harp to the y eternal deep resound; New resplendent ^{his} in



They who pierced him shall at his appearance wail.

nail prints Every eye shall see the wounds They who pierced him shall at his appearance wail

They who pierced him shall at his appearance wai

They who pierced him shall at his appearance wai

All who hate him must ashamed Heary trump proclaim day Come to judgment, come to judgment,

Ev'ry land sea & mountain heav'n & earth shall flee away.

8. Loud

come to judgment stand before y^e son of man

Hark

well,

as the solemn summons: loud

Tears y^e strong pil - - - lars

Hark y^e thrill out - - - cries

Hark the archangel

8.

Hark

Tears y^e strong pil - - lars
Hark y^e thrill out - - - cries

of y^e vault of heaven Breaks up old marble the repose of princes
 of y^e guilty wretches Lively bright horror and amazing anguish.

Flames all around them
 gnawing within them See the Judges hand arise

See y^e graves open
 Stareth in their eyelids

and y^e bones arising
 while y^e living worms lies

Brisk

Very Loud

Fild with vengeance on his foes Down to hell there is no redemption p^orry christless soul must go Down to hell depart, depart, depart you cursed in

*Very slow & soft**Brief.**8. Lively & Loud*

Heary favors word of mercy come you ransom'd sinners home swift & joyful in your journey to the p'allace of your God. 8.

everlasting flames

See the souls that
8. Joyes celest-ial

Sar. despised in celestial glories move Hallelujahs big w wonders praising Christ eternal love Hallelujahs till e cho through by realms of light
hyr Harmonious soft symphony resound Angels seraphs harps and trumpets swellly swell angelic bound Hail almighty at great eternal 2 Low amen.

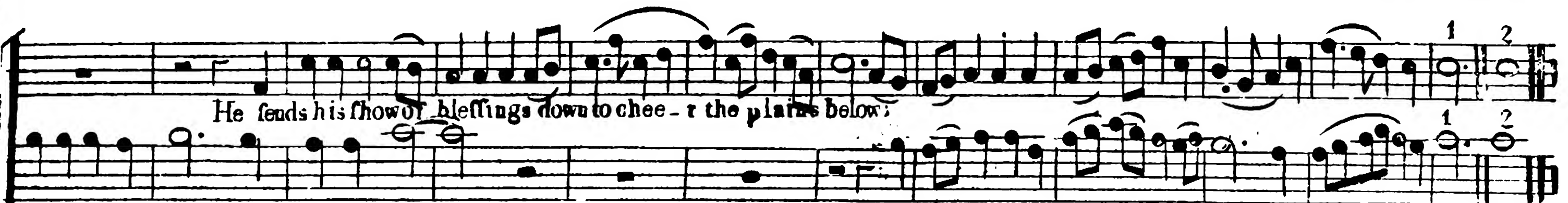


With songs and honors sounding loud Address ^y Lord on high Over the heavens he spread his cloud & waters veil the sky He sends his showers of



He

He sends his showers



He sends his shower of blessings down to cheer the plains below;

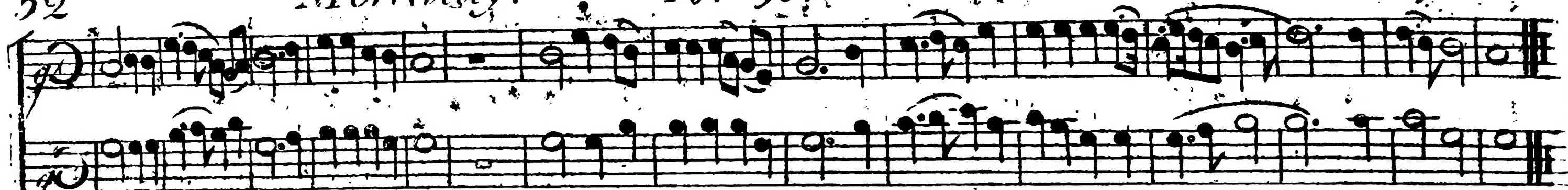
blessings down To cheer the plains below;

He makes the grass the mountains crown & corn in vallies grow.

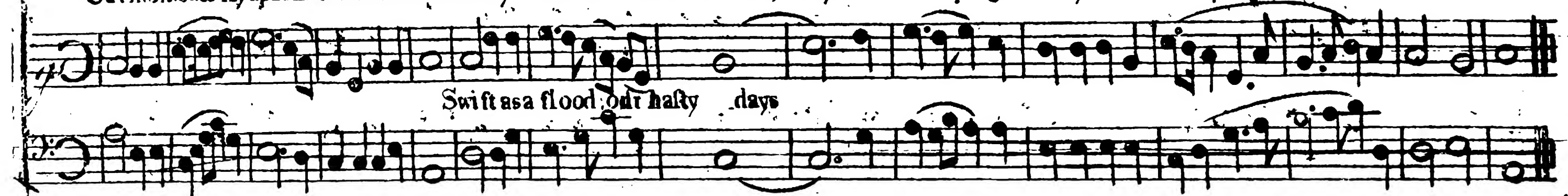


sends his showers of blessings down To cheer ^e plains below;

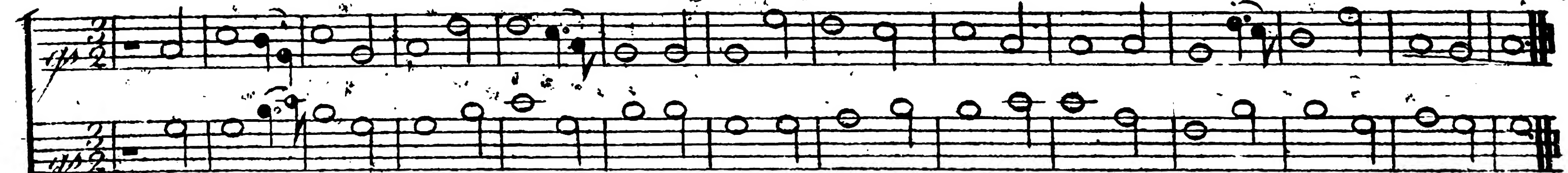
blessings down To cheer the plains below: - - - - -



Our moments fly apace Nor will our minutes stay Swift as a flood our hasty days Are sweeping us away Are sweeping?



Swift as a flood our hasty days



Our days are as the grass Or like the morning flower If one sharp blast sweep o'er the field it withers in an hour



Crucifixion

Pj. 10th D. W.

C. M.

53

Behold the tomb Behold he

Jesus whom every saint adores Was crucifyd and slain Behold the tomb its pray restores Behold he lives a gain

Behold the tomb Behold he

Behold the tomb Behold the

Sympathy

Pj. 69th D. W.

C. M.

I. Cook

Now let our lips with ho ly - fear And mourn - - - ful pleasure sing The sufferings of our great high priest The sorrows of our king

O if the Lord would come & meet My soul should stretch her wings in haste Ely fearless thro' death's Iron gate Not feel the terrors

Jesus can make - while on his - while on
 as the past. Jesus can make a dying bed Feel soft as downy pillows are While on his breast I lean my
 Jesus can make - while on his - while on -
 Jesus can make - While on his - And breath



lean I lean my head and breath my life & breath And breath

head I lean my head And breath and :: and :: and breath my life and breath my life out sweetly there.

While on his breast I lean : I lean my head And breath and breath

While on his breast I lean : I lean my head And breath and and

Friendship. 133. D. W. P. M. I Cook.



How pleasant Each in their proper station move with

How pleasant tis to see Kindred & friends agree With sympathizing heart :: in all the cares of life & love

How pleasant & each fulfills their part with

How pleasant With sympathizing heart with

[illegible]

never to re turn I am going a long journey never to return fare you well my friends fare you well

to return never :||: :||: :||: :||: to re turn fare you well fare you well my friends fare you well my friends


never :||: :||: :||: to re - - turn

ne ver to re. turn ne ver to re - - turn fare you well

Detailed description: This block contains the first system of a musical score for three voices. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle and bottom staves have a bass clef and a key signature of one flat. The lyrics are written below the staves. The first staff ends with a double bar line and a 2/4 time signature. The second and third staves also end with a double bar line and a 2/4 time signature.

fare you well my friends & God grant we may meet toge ther in that world above where trouble shall cease & harmony shall abound

Detailed description: This block contains the second system of the musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef and a key signature of one flat. The lyrics are written below the staves. The first staff ends with a double bar line and a 2/4 time signature. The second and third staves also end with a double bar line and a 2/4 time signature.



hark hark my dear friends for death hath call-ed me and I must go and lie down in the cold and silent grave where y^e mourner



ceas from mourning & y^e prisoner are ^{set free} where y^e rich & the poor are both alike Fare you well :: :: fare you well my friends

Handwritten signature or initials